

Adm-

metaphor, a - ~~man~~ a - - - - - men, a - men.

Pa-trem Pa-trem om-ni-po-ten-tem, fac-to-rem coe-li et ter-
 re, vi-si-bi-li-um om-ni-um, et in-vi-si-bi-li-um. Et in unum Do-mi-num
 Je-su-m Chri-stum, Fi-li-um De-i u-ni-ge-ni-tum. Et ex Pa-tre na-tum
 an-te om-ni-a se-cu-la. De-um de De-o, lu-men de lu-mi-ne, De-um re-
 ve-ren-tem. Ge-ni-tum non fa-ctum. con-substan-ti-a-lem Pa-tri: per quem om-ni-a
 fa-cta sunt. Qui pro-pter nos ho-mi-nes et pro-pter no-bis de-scen-
 dit de coe-lis de coe-lis. Et in-car-
 na-tus est de Spi-ri-tu San-cto ex Ma-ri-a vir-gi-ne:
 Et ho-mo fa-ctus est ho-mo et ho-mo fa-ctus est.
 Cru-ci-fi-xus Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-
 ti-pha-to pas-sus, pas-sus, et se-pul-

No. 5 Bis No. VI. All. Moderato

tus est. Et res-sur-re-xit Et res-sur-
 re-xit et res-sur-re-xit ter-ti-a di-es, se-cum ^{dim.} scri-pu-ras.
 et ad-scen-dit in coe-lum se-det ad dex-te-ram
 Pa-tris Et i-te-rum ven-turus est cum glo-ri-a ju-di-ca-re vi-vos et
 mor-tu-os cujus re-gni non e-rit fi-nis Et solo in
 spi-ri-tu san-ctum, Do-mi-num, et vi-ve-fi-can-tem: qui ex
 Pa-tre, Fi-li-o-que pro-cedit. Qui cum Pa-tre, et Fi-li-o
 si-mul ad-o-ra-tur, et con-glo-ri-fi-ca-tur, qui lo-
 cu-tus est per Pro-phe-tas. Et u-nam san-ctam cat-ho-li-cam et a-po-sto-li-cam Ec-cle-si-
 am. Con-fi-te-or u-num ba-ptis-ma in re-mis-si-o-nem pec-ca-to-rum.
 Et ex-pec-to re-sur-rec-ti-o-nem re-sur-rec-ti-o-nem mor-tu-
 rum, Et vi-tam ven-tu-ri sae-culi A-men A-men A-men A-

men. A---men A---men. **Sanctus**

San-ctus San-ctus San-ctus San-ctus Do-minus De-us Sa-baoth.

Ple-misunt coe-li et ter-----ra glo-ri-a tu-a Ho-san-na in ex-cel-sis in ex-cel-sis.

Benedictus

Be-ne-di-ctus qui ve-nit in no-mi-ne

Do-mini in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis in ex-cel-sis in ex-cel-sis Ho-san-na in ex-cel-sis in ex-cel-sis in ex-cel-sis.

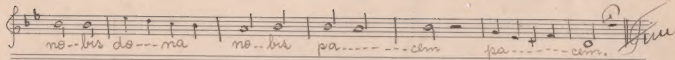
Agnus Dei

Andante

A-gnus De-i qui tol-lis pec-ca-ta mun-di

mi-se-re-re no-bis Agnus De-i qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis

re-re no-bis Agnus De-i qui tol-lis pec-ca-ta mun-di do-na



Quem canta esta missa, santa cantal-a.

Não é difícil. É preciso compor-se, antes de
tudo, a delicadeza, a subtilidade, a
evola de suas multiplas melodias

224

124

Contraltos

Missa em S.^o Benet pelo Padre Jo^o Innocencio de Jesus

No 1

W^o2

Et in terra pa-x ho-mi-ni-bus bo-nae vo-lun-ta-tis laus da-mus te
So-las ne-di-ci-mus te a-do-ra-mus te glo-ri-fi-ca-mus te
Do-mi-ne De-us Pa-tri-ter De-us Pa-tri-ter om-ni-po-tens Do-mi-ne
Si-li-ci-tu-mi-ge-mus te Je-su Chri-ste Do-mi-ne De-us Pa-tri-ter
Pa-tris A-ga-to-lis pec-ca-ta mun-di mi-se-re-re no-bis Qui tol-lis pec-ca-ta
mun-di sus-ci-pe de-pre-ca-ti-o-nem no-stram Quo-mi-
am-tu-ro-lus San-ctus Lu-so-lus Do-mi-nus Ie-su Chri-ste Cum

Средо

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Legnatospi-ritu in gloria Re-i Pa-tri A-men A-men, A-men, A-men A-men. men.
et ter---re, Et in unum Dominum Je---sum

(Handwritten musical score for voice and piano)

Chri-stum Fi-li-um De-i u-ni-ge-ni-tum Et ex-Pa-tré na-tum ante omnia
se-cu-la De um de De-o, lu-men de lu-mine, De um ver-un-de De-o ve-----ro
Ge-ni-tum con-substan-ti-a-lém Pa-tri per quem omni-a fa-cta sunt. Qui
pro-p-ter nos ho-mines et propter nos sa-men-tes cen-dit de coe-
lis de coe-les-tibus Cru-ci-fi-xus Cru-ci-fi-xus e-ti-
am pro no-bis sub Pon-ti-fice Pi-la-to pas-sus pas-
sus et se-pul-tus est Cru-ci-fi-xus Cru-ci-fi-xus e-ti-
am pro-no-bis sub Pon-ti--o Pi--la-to pas-sus
pas-sus, et-se-pul-tus est Ex-re-sur-
rexit et resur-rexit ter-tia di-e, se-con-dum scri-ptu-ras et ad
cen-den-te lum-se-da-ad dex-ter-am Pa-tris et i-ter-am ven-
tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tuos cu-jus re-quon

Handwritten musical score for a Mass, featuring Latin lyrics and musical notation. The score is written on ten staves, with the lyrics in Latin and the musical notation in G major (one sharp) and 4/4 time. The lyrics are:
e-rit li-a--nis. Et in spiritum san-ctum Do-minum,
et vi-ru-m con-tem et confo-rti-ca-tur quilo-cutus est per pro-
phetas. Et i-man san-ctae the-ri-can et a-po-to-li-cam be-ni-di-c-ti-o-nem in nu-m-bera
pti-ma in re-mis-si-o-nem pec-ca-to-rum Et ex res-cit
re-sur-re-cti-o-nem re-sur-re-cti-o-nem mor-tu-um et vi-tan-tem
tu-ru-m qd-cu-li-gem, A-men A-men A-men A-men.
San-ctus San-ctus San-ctus San-ctus Do-minus Deus Sa-ba-bath
Ple-mi-um pacis et ter-ra Glo-ri-a tu-a Ho-san-na in ex-cel-sis in ex-cel-sis
Be-ne-di-c-tus qui re-... nit in no-mi-ne
Do-mi-ni in no-mi-ne Do-mi-ni Ho-san-na in ex-cel-sis
in ex-cel-sis Ho-san-na in ex-cel-sis Ho-san-na in ex-cel-sis in ex-cel-sis
sir in ex-cel-sis.
The score includes various musical notations, including clefs, key signatures, time signatures, and dynamic markings like "Allegro". The lyrics are written in a cursive script, and the musical notation is in a standard staff format.

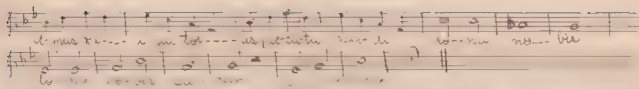
Andante

A-gnus De---i qui tol-lis pec-ca-ta-mun-do-di-mi-se-re-re
no---bis Agnus De---i qui tol-lis pec-ca-ta-mun-do-di-mi-se-re-re no-t-bis
Agnus De---i qui tol-lis pec-ca-ta-mun-di do-na---no-bis do-na---
no-bis pa---cem pa---cem.

Partitur a Alphonse Rubens

u---ri---ye-tum. Et z Petri tium in gloria regni
 te---un-di ke---o. u---ca non n karum te---un-di De-o
 r---ro. z---um non pactum con cunctis e---m u---u: regnum omnia
 plecta unt huc no-stra nos co-mor et ro-ti no-strum quoniam de-rem lit re-
 can-dit re-col---is de-col---is. **4**
 p---tus su-ci-a---us e---th-im no-ro-us u---con-ti-o
 la-a---pau-sus sa-ro---us it se---ui---
 tuis it. **4**
 m---hum an-res. it ad---cunctis in re- **Sanctus** et et pul-
 dic-tam salus et te-ram an-ti-us et an-no-rum u-ni-gi-ra re-ros
 re-ros et mortu-ros curus re-mo-nem u-it u---ris
 in ope-ritum sanctum hominum et a-re-pi-can-tem:

Nov



Capra de Allegandro Xibese

Missa or celebratio Petrus Jac. Mazzucchi

Violino Concertato

ky u

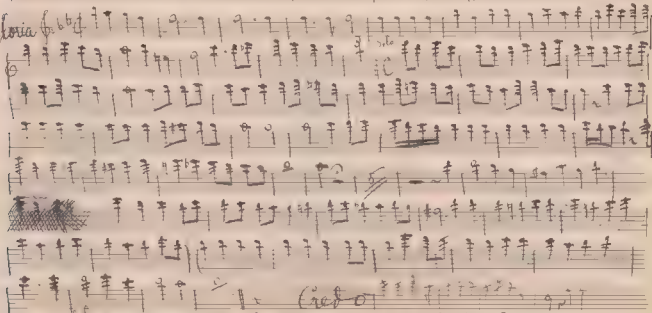
Missa em B

pele Padre Joa' Manoel Nunes Paros

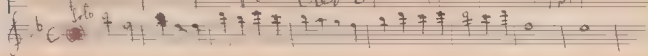
Nº 1



Nº 2 Gloria



Nº 3



Handwritten musical notation on five staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many beamed notes and some slurs. The fifth staff ends with a double bar line and a repeat sign.

No 4

Handwritten musical notation on five staves, labeled "No 4" on the left. The notation continues with various rhythmic patterns and rests. The first staff of this section begins with a treble clef and a key signature of one flat. The notation is dense, with many beamed notes and some slurs. The fifth staff ends with a double bar line and a repeat sign.

No 4

Handwritten musical notation on two staves, labeled "No 5" on the left. The notation continues with various rhythmic patterns and rests. The first staff of this section begins with a treble clef and a key signature of one flat. The notation is dense, with many beamed notes and some slurs. The second staff ends with a double bar line and a repeat sign.

No 5

Handwritten musical score, first system. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is written on a single staff. The tempo/mood marking "all. - Moderato" is written above the staff. The score consists of several measures of music, including a double bar line and a repeat sign.

Handwritten musical score, second system. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is written on a single staff. The tempo/mood marking "Moderato" is written above the staff. The score consists of several measures of music, including a double bar line and a repeat sign.

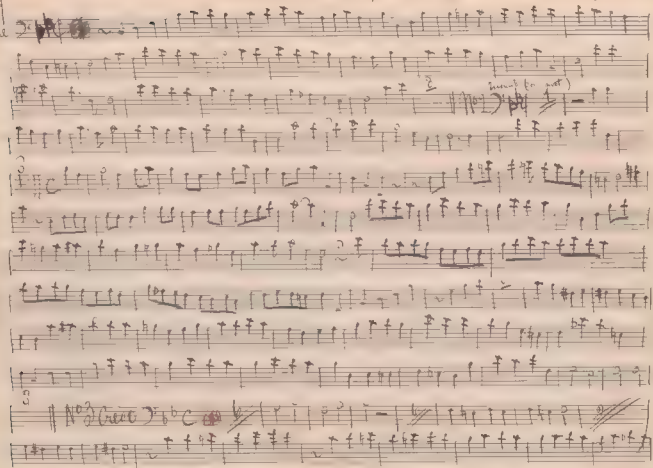
Handwritten musical score, third system. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is written on a single staff. The tempo/mood marking "Moderato" is written above the staff. The score consists of several measures of music, including a double bar line and a repeat sign. The word "Sanctus" is written above the staff.

Handwritten musical score on aged paper. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines. There are handwritten annotations in the left margin: "Basso continuo" written vertically, and "Nº 16" written horizontally. A red circular stamp is visible on the second staff. The score concludes with a double bar line and a repeat sign.

Copia de A. Ribeiro

Y. infuscula
10
Kyrle 2.

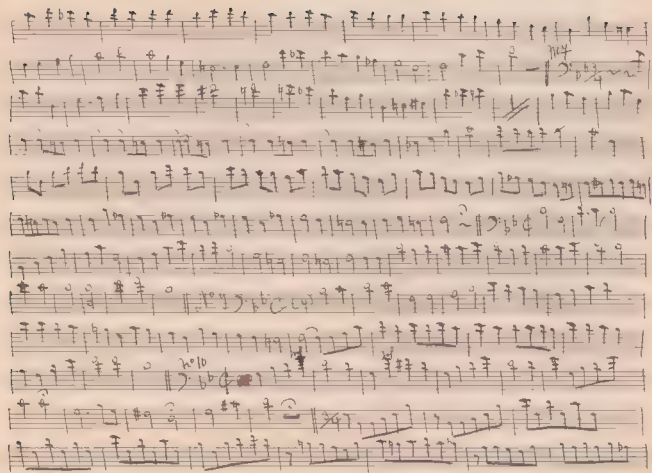
Massa cui si è servito più Padre per 'narrare' di nuovo la storia



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp.

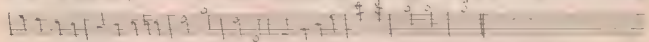
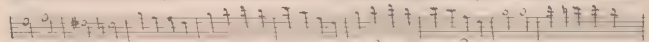
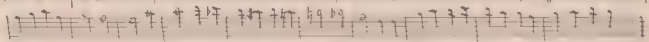
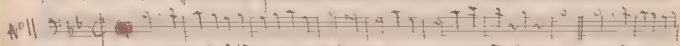
Handwritten annotations include:

- Allegro Moderato* written above the eighth staff.
- Allegro* written above the ninth staff.
- Allegro* written above the tenth staff.





9. || 1111 | 1. | Agnus Dei

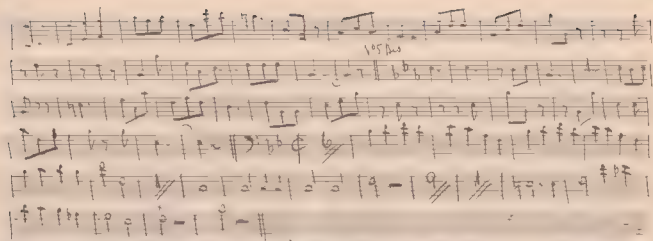


Alexander Ritscher

Contribuções

Monseigneur de Beaulieu, le Pape, son Neveu, ses Neveux, ses Fils

Co.
 Gloria
 No 3
 No 4
 No 5



Nº 7

Handwritten musical score for a piece marked "No 7". The score is written on six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several bar lines and dynamic markings throughout the piece. The notation is in a cursive, handwritten style. The piece is marked "No 7" and "And".

And

Benedictus

Prati

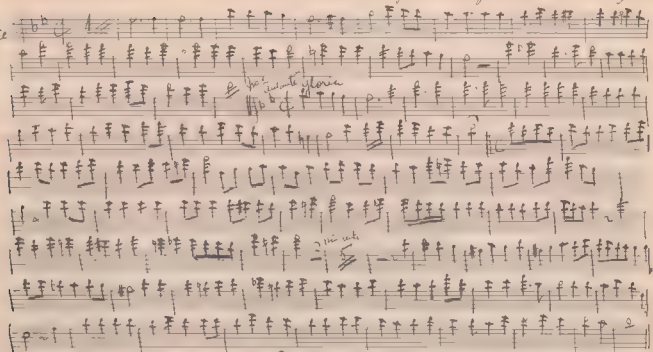
Finis Missae

Explicat p[ar]te cu[m] B[ea]ta Mariae K[ir]che

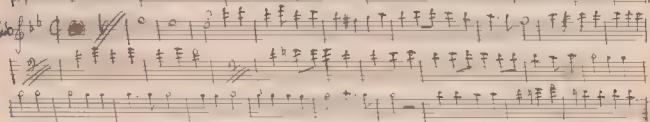


Flauta (aby Ribeiro) *Missa em re menor pelo Padre José Francisco Nunes Garcia*

Nº 1
Kyrie



Nº 2





105

104 *Andante*

Segue no 8 Allegro

9 Sanctus
Allegro

Benedictus *Allegro*

A 011 *(mus. Dei)*
circante

The musical score consists of four staves. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, featuring many vertical strokes and some circular notes, possibly representing a specific musical style or a shorthand notation. The music is written in a cursive, handwritten style.

Copie de Alexandre Hébaut

f. 22. Cant

Missa em Si Bemol pelo Excmo. Sr. Manoel Nunes Garcia

Handwritten musical score for a Mass in B-flat, composed by Manoel Nunes Garcia. The score is written on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, clefs, and bar lines. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The second system begins with a bass clef and a key signature of two flats. The score concludes with a double bar line and a final note. The manuscript is written in ink on aged paper.

Cap. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

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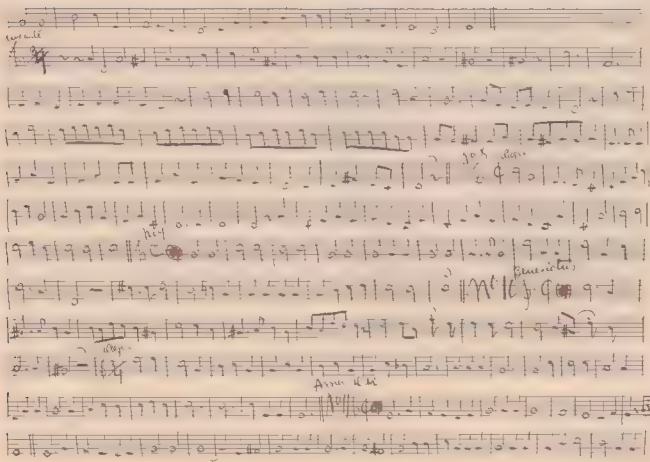
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991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

707

A handwritten musical score consisting of ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and some complex rhythmic markings. There are several annotations and corrections throughout the piece. A large '4' is written above the third staff. A red circular stamp is visible on the fourth staff. The eighth staff has a 'No.' written above it, followed by some illegible text. The final staff ends with a double bar line and a repeat sign.

no 7





Saxophone

Missa em si bemol pelo Sr. José Mauricio Nunes Garcia

Handwritten musical score for Saxophone, titled "Missa em si bemol pelo Sr. José Mauricio Nunes Garcia". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a style typical of 18th-century manuscript notation, using various note values and rests. The second staff contains a measure with a "Gloria" marking. The third staff contains a measure with a "Credo" marking. The fourth staff contains a measure with a "VIRE" marking. The fifth staff contains a measure with a "VIRE" marking. The sixth staff contains a measure with a "VIRE" marking. The seventh staff contains a measure with a "VIRE" marking. The eighth staff contains a measure with a "VIRE" marking. The ninth staff contains a measure with a "VIRE" marking. The tenth staff contains a measure with a "VIRE" marking.

VIRE

